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TERRACE GARDEN CONCERTS.

We have only to say that these delightful concerts are continued with the usual spirit by which they have been hitherto distinguished. Mr. Thomas continues to delight his audiences by producing beautiful novelties which he gathered upon his European tour. Our readers should remember that Tuesday and Friday evenings are reserved for special classic programmes, in which the choicest gems will be found. The ninth Sunday concert takes place to-morrow evening.

MUSICAL REVIEW.

Richter's Manual of Harmony. Translated by John P. Morgan. N. Y.: G. Schirmer, 701 Broadway.

It is difficult to select out of the many fine works on Harmony published, one that we would unhesitatingly place in the hands of a student. Some take too much for granted as to previous knowledge, and others are involved in style, and a third is too mathematically profound for any but an advanced pupil. All contain much that should be said, but few say it in a practical straightforward way, the most simple statement being embarrassed by copious footnotes, exceptions and references to advanced rules, which the student may never reach. A book which shall teach simple, broad, leading facts, sufficiently comprehensive to enable the student to grasp the first principles, and give him the knowledge to take the first steps in composition, is just the work which has been long needed. The rules and exceptions will be best learned by the experience which practice will give.

This Manual of Harmony was specially prepared by Richter for use in the Leipsic Conservatory of Music, in which he holds the honorable position of Professor, and in it he elucidates his simple and practical method of instruction. Ernst Friedrich Richter's name stands high among musicians; his knowledge is profound, and his clear, comprehensive mind, enables him to divest the subject of the excessive complications with which scientific pedants have guarded every step of the road to musical acquirements.

We have examined this work with much interest and pleasure. We find its plan simple, and naturally progressive. It is more inductive than any work of its class. Its definitions are clear, its rules simply expressed, the exceptions ample but not overstated, and the examples striking and admirable. It is just such a book as we should select to place in the hands of a student, confident that in it he will find all the elementary necessities for the foundation of a practical knowledge, for a thorough groundwork upon which he can base his enquiries into the higher regions of his art.

Mr. J. P. Morgan, the translator, was a student with Richter in Leipsic, and being familiar with his system of instruction, was of all others the best adapted to bring out his harmony-treatise in its English dress. He has evidently worked *con amore*, seeking only to give the utmost lucidity to the language of the master. In this he has succeeded completely. The whole text is free from obscurity; it is so plain and direct that a child can understand it. Mr. Morgan's work is worthy of all praise. He has used Richter's system with marked success, in his extensive harmony classes in the West, and we understand that he intends to organize similar classes in New York in September. We are glad to know this, for a more competent instructor cannot be found in this city.

Mr. George Schirmer, the publisher, has done his part in the most munificent manner. The work is brought out in the most beautiful style. The paper is fine, the type clear and bold, the binding neat and strong, and the printing of the first class. The work is in every respect a credit to the establishment from whence it is issued.

Chants and Responses. Edited by Janus Pearce, Mus. Bach. Oxon. McAuley & Remont, Philadelphia, Pa.

Mr. Pearce, who is an accomplished musician, and has held the responsible position of organist to the Duke of Northumberland, and to the Cathedral at Quebec, and is at present organist to St. Mark's Church, Philadelphia, has produced a little, elegant work which should be welcomed by all choirs of every denomination. It is a collection of grand old Chants, single and double, by the finest writers, ancient and modern, of the English School of Church Music, than which there is nothing more solid, solemn, and majestic. They have at once the charm of devotion and simplicity, combined with broad emphasis and majestic flow. The names most honored in the school are represented in this book, and their compositions are classic, and will not change with the fashion of the times. To these Mr. Pearce has contributed some sterling compositions of his own.

In addition to the Chants, the work contains the Versicles, Responses to the Litany, the Communion Service, and several arrangements of the Sanctus, that in E major by Mr. Pearce being grave and full of sustained dignity. The next one, in G, is also dignified, with a certain grandeur and breadth of effect.

An Aria is given at the close of the book to the words, "Teach me thy way, O Lord," composed by Mr. Pearce, selected, we believe, from the work which won him his Bachelor's degree. It is smooth, flowing, and melodious; grave in its character, chaste in its sentiment, and is treated in a musicianly manner. It is modelled and worked after

the manner of Mendelssohn, of whom it contains some reminiscences, and is the work of a clever and educated musician.

We can commend this book of Chants and Responses very warmly. It is well designed and well carried out, and will be found the most useful as well as the most handy book for choir purposes. It should be generally adopted. It is brought out in excellent style, and in a compact and portable form.

(From "La Patrie," Paris, July 15, 1867.)

MUSICAL REVIEW.—REWARDS TO THE EXHIBITORS OF 1867.

We have spoken of the distribution of rewards at the solemnity of July 1st, 1867.

The theatrical effect has, until the present, been the only subject of our account, the actors therein having been neglected. To-day we intend to occupy ourselves with the latter.

It is naturally with class 10 that we now treat with the reader. In confining ourselves to these limits, we will not diverge from the object of this review.

The rewards granted to the manufacturers of musical instruments and publishers of musical works were (as those of all other exhibitions) of different kinds and grades. We will commence by remarking, that music has not been excessively favored in the distribution of juries. The number of exhibitors of this class does not retain the same proportion with the total number of all the exhibitors that have received prizes, as those of the prizes obtained by the first mentioned compare with the sum total of the rewards. In 400 nominations to the Imperial order of the Legion of Honor, 64 grand prizes, and 883 gold medals, music has only obtained 3 decorations, 1 grand prize, and 7 gold medals. It is hardly just.

It must not be forgotten that the greater part of our large manufacturers, those who more particularly have formerly obtained all the rewards, have been placed beyond competition by the jury; thus this distinction is already a grand acknowledgment of superiority granted to these exhibitors. Here are the names. We follow in this enumeration, as well as the enumeration following, the alphabetical order; the same will very probably be adopted by the official commission, and is the only one that will exclude all pretence to preference, and that will not wound the recipients' self-pride.

Beyond competition, Messrs. Caraillet-Col, Debain, Erard, H. Herz, Pleyel & Willeaume.

Only Grand Prize, Adolph Sax (Brass Instruments.)

Nominations to the Imperial Legion of Honor:

M. Chickering (manufacturer of Pianos) United States.

Mercklin (manufacturer of Organs) France and Belgium.

Schaeffer, head of the house of Erard, (manufacturer of Pianos) Paris.

The nomination to the Legion of Honor being independent of the medals, thus a distinction conferred by the munificent Sovereign, the names will again be found hereafter.

GOLD MEDALS.

Alexander & Son.. (Organs and Harmoniums).....	France.
Broadwood..... (Pianos).....	England.
Chickering & Sons (Pianos).....	United States.
Mercklin & Schutz (Grand Organ).....	France & Belgium.
Steinway & Sons. (Pianos).....	United States.
Streicher..... (Pianos).....	Austria.
Triebert..... (Wind Instruments).....	France.

The result, then, of this grand international rivalry, opened by the Universal Exhibition of 1867, is, that only on two firms of piano manufacture has there been conferred the supreme reward of the Cross of the Legion of Honor, viz: Messrs. Erard and Chickering—France and the United States. The great popularity of the Erard pianos allows me to pass them without commentary. It is not the same of Messrs. Chickering; we will say a little more of them. Since the opening of the Exhibition—before it was opened—we had heard discussions about the tone of the pianos of the firm of Chickering & Sons, of Boston. The press almost unanimously occupied themselves on the subject; our great pianists, such as Henri Herz, Thalberg, etc., on their return from America, spoke about them with enthusiasm. But being a little distrustful by nature regarding concert eulogies, we preferred to abstain and wait. As soon as the pianos were exhibited we wished to report by seeing and hearing of this manufacture; we were compelled to acknowledge that they held the first place in piano manufacture. Young as yet in the way of art, America has surpassed all other nations in this manufacture, and the representatives of the different countries have had the good taste to acknowledge it. It was necessary to give this firm a reward which would place it above the others in the distribution of prizes, from the fact that their instruments had themselves placed them above all others in the superiority of their manufacture. The Jury understood this. *It could only give the gold medal, but it nominated them at the same time for the Cross.* The Emperor was pleased to award it. It was the only means to establish a notable distinction between Mr. Chickering and his rivals. In America this award conferred on a manufacturer, who has maintained the superiority in the manufacture of pianos, will be highly appreciated. It could only be given to the head of the eminent firm, but the prestige will also reflect on the intelligent mechanics who have co-operated with the chief to bring these pianos to such perfection. All America will understand that

there is a long distinction between the Cross of the Legion of Honor and the medal, and that that award has a high signification.

Honor obliges; Mr. Chickering will not stop after the victory he has won; he will penetrate farther into the race of Progress in which he has so brilliantly distanced all competitors in his own country. The medals and the diplomas which accompany them will not be given to the Laureats until October or November. In fact, only when the Special Commission shall have published their names, will they officially know themselves.

We did not wish to wait until that time to record them this tribute.

M. DE THEMINES.

PARIS EXPOSITION.—SEWING MACHINE AWARDS.

We recently published a brief telegram from Paris, announcing the award to Messrs. WHEELER & WILSON of the Highest Premium, a Gold Medal, over eighty-two competitors, for the perfection of their Sewing Machines. The following are copies of the official documents confirming the announcement:—

EXPOSITION UNIVERSELLE, PARIS, 1867.
COMMISSION IMPERIALE, CHAMP DE MARS,
16th July, 1867.

Mr. R. Hunting, 139 Regent street, London:

DEAR SIR—Replying to your inquiry, I beg to state that the *only Gold Medal* for the manufacture and perfection of Sewing Machines and Button-hole Machines, was awarded to Messrs. Wheeler & Wilson, of New York.

Yours, respectfully,

HENRY F. Q. D'ALIGNY,

Member of International Jury
and Reporter of same.

Another letter of the same date, says:—

DEAR SIR—Replying to your inquiry, I herewith give you the list of Gold Medals awarded in my class.

Dupuis et Dumery, for Screw Shoe Machines.

Wheeler & Wilson of New York, for the manufacture and perfection of their Sewing Machines and Button-hole Machines.

There is also, in the list of "*co-operators*" a Gold Medal, granted to Mr. Elias Howe, Jr., personally, as *Promoteur* of the Sewing Machine.

Yours, respectfully,

HENRY F. Q. D'ALIGNY,

Reporter of Class 57 (Group 6), Member of International Jury, at the Exposition Universelle.

Extract from *Le Moniteur Universel*, official journal of the French Empire:—

"The Wheeler & Wilson Company, of New York, manufacturers of American Sewing Machines, have just received the *Gold Medal* at the Exposition Universelle, for the good construction of their machines; the new improvement for making button-holes applicable to their sewing-machines, also, for their machine especially for making button-holes. This award is accorded for the great development that Messrs. Wheeler & Wilson have

given to the sewing-machine industry, in bringing their machines to the doors of all, by their cheapness and solid construction, which allows their employment with satisfaction in families, and with great advantage in work-rooms."—[*Dispatch*.]

[From the London Musical World.]

MUSIC AND RITUALISM.

It very seldom happens that a dispute can go on without dragging in some matter foreign to the quarrel. If an Irish laborer have a "set-to" with his English fellow about beer, the lookers-on regard the struggle as a conflict of nationality, and the row probably becomes general. In like manner, if Smith and his neighbor Jones find cause for disagreement in their front garden, they at once wage war upon each other's overhanging trees behind. This feature is more prominent in religious controversy than in any other; partly because the *odium theologicum* is too fierce to be discriminating, and partly because of the need for a tangible bone of contention. A purely doctrinal quarrel rarely becomes popular in the sense of enlisting wide-spread sympathy, but generally remains the exclusive property of polemic divines. If, on the contrary, it connects itself with some matter of practice, however irrelevant, the case is entirely altered. Then, the general public have an easily understood cause for dispute, and an ever-ready Shibboleth wherewith to test each other's orthodoxy. As a consequence from this, and from the love of fighting with which the religious world is specially endowed, the battle becomes something more serious than a scrimmage between the leaders, perhaps stirring society to its depths, and dividing a nation against itself.

What we wish to point out now is that the practices which are thus made to share in the odium belonging to principles, are not necessarily odious. Indeed, it often happens that, on their own merits, they would meet with universal acceptance. There was nothing objectionable, for example, in the flowing locks and gay apparel of the cavaliers—rather were they beauty itself compared with the cropped heads and sad garments of the rival party—but public opinion once concentrated upon them the hatred due to "Philistinism." The "long-drawn aisle and fretted roof" of a Gothic church appeal to a common sense of fitness; but, till very recently, they were repudiated as Babylonish by thousands of English people, who made it a matter of principle to worship God in barns. So, also, though the surplice is nothing more than a decent and orderly garment, it produces the same effect upon vast masses of our countrymen as a red flag upon a bull. Nor are these the only illustrations available, for there has hardly been a dispute among the many born of religious zeal unattended by a similar intolerance of similar things. We do not say that this intolerance is always wrong; but it is so often enough to make us wish for a little more discrimination in such matters. The hatred springing from religious difference is as blind as love; and sometimes runs a muck not only against an opponent's false creed, but against much that is good and true in his daily life.

The great controversy now going on involves more than the supremacy of certain doctrines in the English Church. Like every such controversy it has to do with practices as well as with opinions; and there is danger